



GATCOMB'S MUSICAL GAZETTE

DEVOTED TO THE INTERESTS OF MUSIC AND MUSICIANS.

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ORIGIN OF THE BANJO.

The appended poem was published in the GAZETTE in the November number, 1888, and met with great favor. We have been repeatedly requested to print it again and do so, feeling that it has never been seen by many of our readers, and that it is well worthy of a second publication. It was contributed to the GAZETTE by the veteran banjoist, George H. Coes, having been recited to him by Charles L. Harris, the actor, as explaining the real origin of the banjo. Its authenticity we do not vouch for, however.

I.

Go 'way fiddle. Folks is tired of hearin' you
squawkin.
Keep silence for yo betters. Don't you hear de
banjo talkin?
'Bout de "Possum's Tail" she's gwine ter lecture.
Ladies listen.
'Bout de hair what isn't dar, and why de
hair is missing.

II.

"Dar's gwine ter be an overflow" said Noah
looking solemn.
For Noah took de Picayune and read de
River Column.
And so he sot his hands to work a cleaning
timber patches.
And 'lowed he's gwine to build a boat to beat the
steamer "Natchez."

III.

And Noah had done cotched a lot of every kind
of "Beastes."
Of all the shows a traveling he beat 'em all
to pieces.
He had a Morgan colt and several head of
Jersey cattle
And drove 'em board de ark as soon's he heard de
thunder rattle.

IV.

And such another fall of rain, it come so
awful heavy,
De river riz immediately and busted through
de Levee.
De people all was drowned out 'cept Noah
and de critters.
And de men he hired to work de boat and de one
to mix de bitters.

V.

De ark she kept a sailin', and a sailin', and
a sailin',
And de Lion got his dander up a like to break
de palin.
De "serpints" hissed, de "Painters" yelled and what
with all de buzzin
You couldn't hardly hear de mate a bossin
round and cussin.

VI.

Now Ham, de only nigger dat was runnin
in de packet.
Got lonesome in de barber shop and couldn't
stand de racket.
And so for to amuse himself he steamed some
wood and bent it.
And soon he had a banjo made, *De fust dat
was invented.*

VII.

He wet some leather, stretched it on, made de
bridge and screws and apron
And fitted in a proper neck, 'twas very long
and tapering.
He took some tin and twisted him a thimble
for to ring it,
And den de mighty question riz, how was he
gwine to string it?

VIII.

Well, de Possum had as fine a tail as dis dat
I'm a singin;
De hair so long and thick and strong, just fit
for banjo stringin.

Dat nigger shaved 'em off as short as wash day
dinner graces.
And sorted of 'em by de size from little E's to
basses.

IX.

He strung her, tuned her, struck a jig, 'twas
"Never mind de weather."
She sound like forty 'leven bands a playin
all together.
Some went to pattin, some to dancin, Old Noah
called de figgers
And Ham jest sot and knocked de "chune"
de happiest of niggers.

X.

Now since dat time, (it's powerful strange,)
dars not de slightest showin
Of any hair upon de Possum's tail
a growing.
And curious too, dat nigger's ways, his people
never lost 'em,
For where you find de nigger, dars de
Banjo and de Possum.

"AFTER THE BALL."

While all the readers of the GAZETTE are more than familiar with the song, "After the Ball," which has had such a rage throughout the country and been sung, played and whistled in every backwoods village, few probably know its origin if they do its author. More than 800,000 copies of this popular melody have already been sold and to-day its author, Charles K. Harris, of Milwaukee, who until a few months ago was eking out an every day existence as a teacher of the banjo, is in receipt of an income estimated at more than \$1000 per day from the sales of this piece of music.

Harris, who is of Hebrew extraction, is only 28 years old, but he is the composer

of at least ten ballads which are now bringing him fame and fortune. More than forty amusement enterprises, it is said, are using his "After the Ball" as a feature of their entertainments. It was first brought to public notice through the medium of Hallen and Hart's Company late last spring, but it has travelled about the world since that time. Its origin, according to its author's own story is in substance as follows:

Last March the Milwaukee cyclers were contemplating an amateur entertainment and a local musician called on Harris one morning and asked him to write him a song. Harris had attended a ball in Chicago the night before and to his caller's request demurred on the ground of fatigue "after the ball." His friend pressed his request and Harris finally consented. The words of his reply, "after the ball," kept ringing in his ears and he quickly recognized that he had a catchy title for a song. Little by little he thought out the tune and fitted the words to it that he had composed. Hastening to a music house he ascertained that there was no music bearing a similar title to "After the Ball," and sending for the orchestra leader, picked out the piece on the piano and asked him to write it down for him. The leader grasped the situation and within an hour the words and music of this famous song were on paper.

"WHAT MAKES A SONG POPULAR."

A Boston Sunday paper recently published under the above head a symposium of opinions by well-known musical composers, critics and artists, in which a variety of thought is expressed. J. Thomas Baldwin, the leader of Baldwin's Cadet Band, offers as a "recipe" "holding the mirror up to nature," or in other words striking a responsive chord in the heart or tickling the fancy. Mr. William Barry thinks melody and rhythm the essentials of a popular song, and Mr. John E. Brand of the Pauline Hall Opera Company, finds the necessary ingredients in "pleasing the extremities, the ear and the feet."

Miss Sadie Martinot says the song should be a "simple song, simply told," with melody the main idea, and with an accompaniment of "catchy" words. Mr. Frederick R. Burton of the Music Critic thinks the man who cannot read music, much less write it, is the most prolific composer of popular music, and Mr. Roland Reed expresses the opinion that the pathos and humor of the words are a prominent feature. Mr. Theodore Bendix confesses his inability to find the secret for composing popular music and thinks a popular jingle a concomitant. Mr. Fred Miller, Jr., the author of "Ship Ahoy," advocates the union of music and words in perfect harmony. Mr. George Thatcher, the well-known minstrel, insists on simplicity above everything else and says it is the time rather than the words which makes the song popular.

All of which we submit without comment further than to remark that "you pays your money and takes your choice."

A DESERVED TRIBUTE.

Great in his line as any I may name,
Even now the gallery boys will tell you of his fame,
Old time minstrelsy 'rose to be an art,
Receiving from this genius his support in every part,
Genial with everyone, dignified, yet kind,
Ever thoughtful of his friends, not often do you find
His equal as a gentleman.

Composer of melodies which please wherever played,
On Violin and Banjo his talent chiefly laid,
Ease and comfort may he know for many years to come,
Satisfaction showing that his work has been "well done."

G. L. LANSING.

Boston, Sept. 21, '93.

"GOOD BAD MUSIC."

In an article in the Chicago Music Review for August, entitled "Impressions of the Musical Congress," appears an abstract of an address by Miss Charlotte Mulligan of Buffalo on "Music as a Factor in Philanthropic Work." In this Miss Mulligan is quoted as citing that well-known musical composition, the "Darkey's Dream" as an illustration of what she calls "good bad music."

Miss Mulligan's paradox is evidently an attempt to compromise. She admits the exceptional popularity of a production of which nearly half a million copies have been published, while broadly insinuating that it should not be ranked as standard or "classical." But this was not the design of its composer. The banjo is not adapted to the rendition of so-called "classical" music and the "Darkey's Dream" was originally composed for this instrument. It aimed to please the popular fancy and it admirably succeeded. More such compositions are needed, and quite as much in the way of philanthropic work will be accomplished through such compositions, as by more artistic effusions which the general public neither understands nor would perhaps appreciate if understood.

HOW TO USE GUITAR MUSIC.

O. L. M., writes us from Atlanta, asking how to use guitar music without changing the key. We infer from his letter either that he would put banjo second parts on the guitar or has failed to mention that banjeaurines are playing the lead in his club and that the guitar parts are written to go with the banjo playing the first.

Nearly every publisher issues music for two instrumentations and with the banjeaurine playing the lead, which calls for guitar parts being arranged in a different key to that when the banjo plays the melody. As yet there is no instrumentation for banjo clubs.

In Lansing's Practical Instructor, latest

edition, published by the L. B. Gatcomb Co., the author has illustrated the instrumentation used in the two forms.

GEORGE W. FLORENCE.

Another old-time banjoist and minstrel, widely known in his line in years past, through comparatively a stranger to the present generation, passed away on Tuesday, Sept. 19, in the person of George W. Florence. His death occurred at No. 8 Lindall Place, this city, from Bright's disease, from which he had been more or less of a sufferer for the past four years. He leaves an unmarried daughter about 33 years of age, and a son somewhat younger who lives in the West, while an aged mother also survives him.

George Florence was born in Paterson, N. J., 59 years ago, his parents being of French extraction. His mother was a Southern woman, and his father was in ante-bellum days a plantation owner in the South, but business reverses swept away his property. The son's early life was passed in New York City, and it was there that he made his first public appearance and acquired his first reputation. This was in the days when the banjo was young, and in the old-style thimble playing then in vogue he soon took place in the front ranks. He later became connected with some of the well-known companies and at various times in his career was associated with such organizations as Morris Brothers, Sherwood Brothers' Minstrels, Duprez and Benedict, Sam Sharpley's Minstrels and Sheridan and Mack, and he was a contemporary and associate of G. Swain Buckley, "Billy" Shepherd and other famous minstrels. He had made his home in Boston for many years, had been a teacher of the banjo for thirty-five, giving lessons on this instrument up to the time of his decease. His last public performance was about eight months ago, when he and F. E. Eckland appeared in a benefit performance in Bacon Hall, Somerville.

Joseph M. Russell, the music publisher of Boston, died Monday, Oct. 2, at his home, 142 Summer Street, Malden, after an illness of several weeks. He was born in Westminster, Vt., Nov. 24, 1819, and removed to Boston when a young man, and with the exception of five years residence in Brooklyn, was engaged in business in this city. He became interested in the music publishing business about 1860 and opened a store at 10 Hamilton Place. He was prominent in Malden local affairs and also as a Mason. A widow and two children, a son and daughter survive him.

Mr. A. V. Wallburg, formerly of the Boylston Banjo, Mandolin and Guitar Club, dropped in to see his old associate in that organization, Mr. A. C. Robinson, the other day. He will play for entertainments the coming season.



Mr. Frank Sommers, New York City, a banjo, mandolin and teacher of long experience, has re-opened his studio for pupils on these instruments at 122 Third Avenue.

Frank N. Scott, the veteran musical journalist, and a former editor of GATCOMB'S MUSICAL GAZETTE, is now manager of the Lothrop Opera House, at Brockton, Mass.

Quite a colony of banjoists reside in Malden, Grover, Babb, Gatcomb and Bacon. The latter remarks that the "elite" "alight" from there daily, and yet no accident happens.

Mr. W. F. Bacon, one of Boston's old-timers in the music entertainment business, prophesies a busy season this year all along the line. He is still to be found at 89 Court Street, where in conjunction with his daughter, Miss Grace E. F. Bacon, he is prepared to give first-class instruction on banjo, mandolin and guitar.

Mr. A. Frank Adams, the solo guitarist of the Lynn Banjo, Mandolin and Guitar Club, is once more ready for pupils. He can be found at 34 Union or 14 Moulton Street, that city. Mr. Adams is arranging for a home concert on November 8.

Mr. Fred K. Briggs of New London, Conn., has accepted a position as teacher in the Utica N. Y., School of Music. Mr. Briggs is a fine musician and his offer was a flattering one. He has been playing at Watch Hill during the summer where he leaves a large class and a good opening for a competent instructor. Mr. C. H. Morris and Mr. Briggs have played together for the past year and a half and would have had a busy season the coming winter.

Mr. A. H. Plante, the banjo, mandolin and guitar instructor of Woburn, has some new music under way which will shortly be issued by the L. B. Gatcomb Co. Mr. Plante is not a tyro at the business and something good may be looked for from him.

We are pleased to place before the public the portrait of Mr. B. F. Russell, one of Buffalo's leading and most successful banjo-teachers. This gentleman has taught for the past seven years, and the proficiency attained by his pupils clearly proves him to be a careful and thorough instructor. His compositions are meeting with flattering success—the latest being the "Grand Central Quickstep," "Sparkle Polka," and "Carnival Dance."—*Buffalo Review*.

To all of which the GAZETTE heartily subscribes and may Mr. Russell's days be many. By the way we are in receipt of a wedding card on which Mr. Russell figures as one of the principals and Miss Sophia

Massing, a popular young lady of Buffalo, as the party of the second part. The happy event took place on Monday, Sept. 4. Mr. and Mrs. Russell will make their home at 323 Rhode Island Street, that city. We wish them many returns of the day.

Mr. A. A. Farland, of Pittsburg, the great banjo player, will be accompanied on the piano by his little niece, Miss Annie Farland, in his season's concert work. Mr. Farland has recently purchased a charming home in Hazelwood, a suburb of Pittsburg.

Mr. C. W. Fleming, the banjo, mandolin, guitar and violin teacher of Pittsburg, has resumed his instruction work with the opening of the month. He also has two or three orchestras under his supervision.

Mr. W. S. Stratton, the well-known teacher of Lowell, dropped into the GAZETTE sanctum last week. He and Mrs. Stratton have been summering at Magnolia, but he is back again to his studio and ready for business. He proposes to make his coming concert more of a feature than ever and has a number of novelties in mind.

The Beacon Banjo and Guitar Club is getting ready for business and would like to hear from parties for concert purposes. The make up includes Messrs. T. W. Good, leader, P. R. Burnham, L. L. Marie, and C. L. Burnham. For terms address P. R. Burnham, manager, 147 Milk Street, Boston.

Mr. Will H. Hovey, assistant teacher to W. S. Stratton of Lowell, returned Friday, Sept. 8, from Lake Memphremagog, where he put in a pleasant vacation with the Ideals at Lake Camp. Mr. Hovey is one of the most finished interpreters of banjo and guitar music in this section.

Senor Luis T. Romero, the expert guitarist, is about to leave Boston for California, where he expects to make his home. His many friends in this city and vicinity will be sorry to have him go, but they hope that the change will be beneficial to his health which for some time has not been the best.

Mr. L. A. Pickering of Malden, well-known in amateur banjo circles, left Monday, Sept. 11, on a ten days' trip to the World's Fair, in company with a party of friends.

Mart Dow, the popular young impersonator, whose recitals have been a welcome feature in the concerts of the Ideal Club, will visit Chicago sometime during the present month and view the attractions of the White City.

Mr. W. L. Dolbeare's new composition, the "Mass. Bicycle Club March," written for the piano, is to be arranged for the banjo by Mr. G. L. Lansing, and will be shortly published by the L. B. Gatcomb Co.

Miss Grace Bacon, daughter of W. F. Bacon, the well-known teacher, has engaged with the Crescent (Ladies) Banjo

and Guitar Club, as guitar player and mandolin soloist. She is also a substitute (banjo, mandolin and guitar) of the Symphony (Ladies) Banjo, Mandolin and Guitar Club.

A. A. Farland made his initial appearance of the season at Y. M. C. A. Hall, Scranton, Pa., Friday evening, Sept. 29, but we go to press too early to make notice of the same. The support was a strong one and included the Schubert Male Quartette, Morse's Mandolin and Guitar Club, Miss Annie Farland pianist, with well-known vocal soloists. His next appearance is at Jersey City, Oct. 16, and large advance sales have already been made.

Mr. A. D. Grover, business manager of the Ideals, has taken a commodious house on Gould avenue, Malden, with the intention of "becoming one of the community." Mr. Grover will make a substantial addition to the "community" in question and we wish himself and Mrs. G. joy in their new home.

Messrs. Shattuck and Galeucia of the Ideals have returned from Lake Park, Lake Memphremagog, and are once more attending to business. B. E. reports great work with the rod, having landed sixteen bass in one day.

Manager Harry T. Wiles of the Quaker City Mandolin and Guitar Club of Philadelphia, sends to the Gatcomb Co. for some standard selections, which shows they mean to keep up with the times. The club consists of J. Brombach, Jr., A. C. Weymann, mandolins, G. E. Weitzel and F. A. Scheck, guitar, and H. T. Wiles, banjo. Mr. Weitzel is the leader.

Mr. Paul Denzel, the banjo, guitar and mandolin instructor of Chicago, was a recent visitor to the Hub and paid the GAZETTE a short call. He reports a good business.

Mr. O. R. Babbitt writes the GAZETTE from Jamestown, North Dakota, that after an absence of fourteen years in the West, he will return to Massachusetts to live and will resume banjo teaching in Danvers the coming winter. Mr. Babbitt is a banjoist of experience and ability and we shall be glad to welcome him "to his native heath."

Atkinson and Goodwin of Philadelphia write us that they have put in the summer, like the thrifty ant, preparing for the winter, working up new pieces, etc. Business, they say, looks good for the season, for which they are booking a number of dates. Mr. Atkinson has taken up the guitar and will play this instrument together with the banjo. They have received some very complimentary notices on their playing at recent gatherings.

Mrs. B. E. Shattuck will take the guitar pupils of Senor Luis T. Romero, on his departure for California. Mrs. Shattuck is one of Senor Romero's old pupils and musical proteges, is a skilled performer and experienced teacher, and her new pupils will be well looked after.

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Subscribers who receive the "Gazette" in a red wrapper will understand that their subscription expires with that number, and will please renew promptly to avoid delay.

OCTOBER, 1893.

The concert business, if appearances are any criterion, will be more of a feature this season than ever with banjo, mandolin and guitar clubs. A. A. Farland, Pittsburg's great banjoist, has already successfully opened a series of entertainments in the large cities of Pennsylvania and New York, and our own Ideals have a long list of engagements ahead. Like reports come from different clubs here and there and in short everything seems to be up to "concert" pitch.

While we invite and are glad to use anything of an interesting and pertinent nature in the columns of the GAZETTE, we wish to disclaim all responsibility for the opinions of correspondents, which are expressed in communications to these columns. They are open to all who have something to say which is worth saying, and though we do not solicit articles which will directly invite controversy, we welcome frank and free expression of opinion on matters of interest no matter where it hits. All contributions should be signed, however, as a guarantee of good faith, though the correspondent's name will not be used unless he so desires.

While business is not as yet exactly booming, it has picked up considerably since the last issue of the GAZETTE. The fall trade has started in very promisingly, money is easier and there is an increase of confidence in financial circles. The banjo, mandolin and guitar business shows the general indication of prosperity. Publishers, teachers and dealers, report an excellent prospect for the coming season, all along the line, and the "croaker" seems to have lapsed into a state of innocuous desuetude. That he may have no occasion to awake from his lethargy is the confident expectation of the GAZETTE and, we trust, of all our readers.

We never supposed that any body in Philadelphia ever got excited, but the editor of a contemporary in the "City of Brotherly Love" waxed very wroth in his last issue, over an article contributed to the GAZETTE, losing his mental equilibrium to such an extent as to devote half his

front page to a reply to an "anonymous correspondent" in an "obscure publication," to quote his somewhat jaundiced words. The article which raised his ire was the one on the bass banjo which appeared over the initials "A. G. M." As we say elsewhere in this column we assume no responsibility for the opinions of a correspondent who happens to tread on somebody's toes, but if any one cares to advertise the GAZETTE in an editorial a column and a half long, we appreciate the favor, while we beg leave to state, *en passant*, that our space is too valuable to return the compliment.

Paying your subscription promptly may not get you into heaven, but it is certain that neglecting to pay it will keep you out.—*Danville Breeze*.

While we do not exactly indorse the above sentiments, we are reminded by reading the item of the pertinency of the subject at this time, the opening of the new year, and would call attention to the lines standing immediately at the head of this column.

THE MUSICAL WORLD.

A new piano and organ wareroom is about to be opened at Springfield, Mass., by Blodgett & Hosmer.

A Stradivarius violin was sold the other day at Puttick & Simpson's, London, England, for \$4,200, which is the highest price yet secured for a violin in an auction room.

Mason & Hamlin have on exhibition at their Chicago warerooms a piano that had an experience with a Western cyclone, in which it was blown through the air, and the frame and plate, with strings in moderately good condition, were found about two miles from its starting point.—*Exchange*.

The above statement is certainly "important, if true," and should certainly result in a decided boom for this well-known firm.

Richard M. Hooley, the well-known minstrel and theatrical manager, died Friday, Sept. 8, at his home in Chicago, the result of a difficult surgical operation. Mr. Hooley was born in Ballina, County Mayo, Ire., April 13, 1822. He was an expert violin player, and later became an interlocutor and manager.

Col. Henry Mapleson and Fred C. Whitney of Detroit, who purchased the "Fencing Master" of J. M. Hill, for \$20,000, costumes and contracts included, opened with the piece in Boston, Sept. 11, and afterwards will put it on the road. Laura Schirmer Mapleson will be the star.

Mr. Bernard Listemann, the violinist of this city, succeeds Mr S. E. Jacobson, as director of the Chicago National College of Music, his contract beginning Sept. 1.

Mr. J. A. Robinson will be musical director of the "Bostonians" the coming season.

Bandmaster D. W. Reeves, who succeeded the late P. S. Gilmore, the director of Gilmore's Band, will sever his connection with that organization at the conclusion of its Pittsburg engagement, which began Sept. 24. A request that he should return to Providence, signed by the principal business men and musical people, influenced him to return and he will once more be the director of the American Band.

Washington, D. C., is to have a new musical organization to be known as the National Festival and Oratorio Society. The chorus will number about 1,000 voices.

Impresario Maurice Grau has completed all the final arrangements for the Abbey, Schoeffel & Grau attractions for the coming season, and will sail for New York on or about Oct. 7.

Anton Seidl's Metropolitan Orchestra will give symphony concerts during the winter in Philadelphia, Baltimore, and Washington.

Slivinski, the Polish pianist, who has been making considerable of a reputation in Europe, will visit America the coming season. He will be under the management of A. M. Palmer.

Manager Bingham of the Lyceum Theatre, is rejoiced over the appearance of a ten lb. boy who came to the family on Sept. 14. Manager Bingham is to be congratulated as it is the first heir born to him, although he has two daughters.

One of the many attractions on the Midway Plaisance at the World's Fair are four singers from Honolulu, who comprised the late King Kalakaua's quartet. They sing in English, and their songs, while somewhat broken, are sweet and musical and are given with guitar accompaniment.

The musical fraternity loses a distinctive exponent and critic in the person of John S. Dwight, whose death occurred at the Harvard Musical Association rooms, on Sept. 5, at the age of eighty years. He was originally a Unitarian minister and an associate of Theodore Parker, Dr. George E. Ellis and other well-known leaders of that denomination, but a love for music and the arts led him early to abandon his chosen profession. He was largely instrumental in the erection of Music Hall and the Boston Theatre, and in building up the Harvard Association, while his influence was greatly felt in developing the artistic side of Bostonian and New England culture in various ways.

Remenyi will be accompanied on his American concert tour by his daughter, Adrienne, who has yet to make her debut.

Mr. Howard Malcolm Ticknor, the musical and dramatic critic of Boston, has resigned his position on the Beacon.

Angelo Torriani died suddenly at his summer home at Oceanic on Sunday, Aug. 27, of heart disease. Torriani was born in Milan, Italy, April 27, 1829. He first

became known to the public as musical director of the "Star of the North" company, which opened at the Academy of Music, New York City, July, 1857. He was subsequently connected with many celebrated opera companies, including Mapleson's.

Pittsburg is raising a guarantee fund for a season of orchestral concerts next winter. A sum of \$25,000 has already been secured.

Dr. Joseph Joachim, the famous classical violinist, is now sixty-two years old, yet as an instructor he is as active and attentive to the details of instruction as he was a quarter of a century ago.

Raoul Koczalski, the eight-year-old pianist, has a repertory of 1,000 pieces. In 64 days he gave 52 concerts. During the past three and a half years he has played 507 times in public.

Gustav Schirmer, the well-known music publisher of New York City, died recently at Eisenach, Germany, of Bright's disease, at the age of sixty-three. He had been in failing health for the past two years. Mr. Schirmer was born in Thuringia in 1830. His grandfather and father were piano-makers. A widow, five daughters and two sons survive him.

GRACE NOTES

Mrs. Bridle: "Did you taste any of that pudding I made for dinner?" Mr. Bridle: "Yes; I tasted it for six hours."—*Puck*.

St. Louis man—Been rustication, have you? Well, there is nothing like getting away from the noise and bustle of city life for a few days. Where did you go?

Kansas City man—To St. Louis.—*Chicago Tribune*.

And when Samson beheld himself shorn of his hair he was much distraught, exclaiming:

"Ah, woe is me."

He was grieved and he was moved, and wept aloud. And he raised his voice and spake, saying:

"There's nothing to do but to cancel all dates for piano recitals for the next two years at least."

And it came to pass even as he had said.—*The Impresario in Town Topics*.

"Aren't you glad you have a little brother to play with, Tom?" inquired a neighbor, referring to the fortnight old Snow baby.

"Play with?" echoed Tom, scornfully. "Why he can't even wash his own face."—*Philadelphia Record*.

"Nearer My God to Thee" was rendered by the band at Ellsworth Friday as Prof. Colby, the aeronaut, made his balloon ascension.—*Bangor Commercial*.



Editor Gatcomb GAZETTE:

I notice in a Philadelphia advertising sheet a scathing criticism on my article of last month relating to the bass banjo. Without wishing to engage in a wordy strife with the editor of your contemporary I must say that his manner of retort is very discourteous, and unbecoming in one who poses as a modern editor. Because he read an article which might be detrimental to one of his "ads" it is no reason for his getting angry. As, however, he did not attempt to traverse my argument I will say no more.

A. G. MORTON.

St. Paul, Sept. 15, 1893.

To the Editor:

Perhaps the readers of the GAZETTE would like to know how things appertaining to the banjo are out in this "Wild and Woolly West." The trouble with the people out here is that they have not as yet experienced the banjo boom as you have in the East. They have not awakened to the fact that the banjo is ranked among the best class of musical instruments and that some of the most beautiful music can, in the hands of an artist, be obtained from this instrument. Hitherto in St. Paul, the banjo has been in the hands of teachers who cared for the instrument only in so far as it brought them dollars, and they were not always particular as to the mode in which they came. Owing to this fact, it has fallen somewhat into disrepute among the better class of people and it may take some time before a strong tide sets in in its favor. But the situation is gradually improving and it is hoped this season will be a successful one. Certainly the writer had nothing to complain of last year.

A little incident came up last week that gave me a good idea of what the banjo was in "ye olden times." Passing along Seventh St. one evening, I heard the banjo—I think I could distinguish the pick of a banjo among a thousand sounds—accompanied by singing of a loud and boisterous kind. Full of curiosity, I went into a building and in a back room, surrounded by a motley crowd, I saw a dorky of the darkest kind with a banjo of the type called "tub," old and worn from years of use, with a head so black that it looked as if it had been stained to match the player. Sambo was using his thimble and mouth for all he was worth and could have been heard a block away. I heard negro melodies that I think he must have sung years ago on the plantation. They were certainly very quaint, and would have been melodious if they had been sung with less noise and more harmony.

I have a trio in hand for this winter for concerts, and we will play none but the best

of music. It consists of two banjos and a guitar. The publications of the L. B. Gatcomb Co. are well represented. Among our pieces are the "Talisman" March, "Purling Brook" Waltz, "Full Dress" Polka, "On the Road" Galop, "City Guard" March, "Darkey's Awakening," "Blue Ribbon" March, and the old and always acceptable favorite "Darkey's Dream." These are all good pieces and I think will take well.

I suppose we will have our quota of college clubs this winter. What a splendid thing it would be if the "Boston Ideal B. M. & G." Club could give us a visit. They would be appreciated.

EDWIN S. DAVIS.

CHICAGO'S GUESTS.

There are strangers in Chicago, you can tell them by the way

They stand around and look at things, as well as what they say.

They crane their heads way over back and look up in the sky,

And they count the floors in buildings that are nineteen stories high.

There are strangers in Chicago; you will meet them here and there,

And everybody wants to know, "How can I find the Fair?"

And "Where is State and Clark streets?" and "Which way is Lincoln Park?"

And "Where's a real good, cheap hotel?" they oftentimes remark.

There are strangers in Chicago; you will meet them on the grip,

For when the cable parts and cars can't finish up the trip,

They hunt up the conductor, does the verdant crowd, alack!

Who holdly dare to ask him, "Don't we get our money back?"

There are strangers in Chicago; at the restaurant you will see,

Some people drinking water, 'tisn't as it used to be,

And some who joust you on the street will turn around and say;

"I beg your pardon!" which is not the real Chicago way.

And groups of folks poke through the streets at such a prosy rate

It's plain they haven't yet got on to the Chicago gait.

Yes, it is full of strangers everywhere you choose to go;

It's a good thing for Chicago, but the strangers—oh! OH!! OH!!!

—*Arkansaw Thomas Cat*.

A beggar, one day last week, soliciting something to eat, accosted a visitor and remarked "Beg pardon, sir; but can't you help me, I have seen better times." "Better times? Well, who hasn't?" rejoined the visitor.—*Arkansaw Thomas Cat*.

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Among the Daises.....	E. M. Hall.	50
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America Quickstep.....	Shattuck.	25
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American Patrol.....	"	30
Albamarle Quickstep.....	"	40
Around the Diamond Galop.....	Lansing.	25
Ashley Clog.....	Shattuck.	25
Around the Ring. Galop.....	Ike Browne.	40
Bugle Call March.....	Cobb.	25
British Patrol.....	Lansing.	25
Bee Line Galop.....	"	40
Boys of America March.....	"	30
Blushing Rose Galop.....	Glynn.	50
" " " Guitar acc.....	"	25
Bing Bang Galop.....	Parker.	25
Brightest Smiles.....	Lansing.	25
But One Vienna.....	"	30
Beacon Polka.....	"	25
Crystal Wave Waltz.....	Babb.	25
" " " Piano acc.....	"	25
City Guard March.....	"	25
" " " Guitar acc.....	"	20
Columbia Waltz.....	Percival.	25
Continental Guard March.....	Browne.	25
Crusader's Galop.....	Glynn.	40
Club Schottische.....	Browne.	10
Crescent Club Waltz.....	Jas. H. Bachelder.	25
Crystal Clog.....	McGrath.	25
Coon Quartette.....	Babb.	25
Carroll's Favorite Reel.....	Parker.	25
Daisy Bell Schottische.....	Babb.	30
Darkies' Patrol.....	Lansing.	40
" " " Guitar acc.....	"	20
" " " Piano acc.....	"	25
Darkie's Dream.....	"	40
" " " Guitar acc.....	"	10
" " " Piano acc.....	"	20
Derby Clog.....	Browne.	25
Darkey's Awakening.....	Lansing.	30
" " " Guitar acc.....	"	10
" " " Piano acc.....	"	20
Danse Characteristique.....	Shattuck.	30
Dorrance Polka.....	D. Acker.	25
Dreamland Mazurka.....	Browne.	25
Dashaway Waltz.....	Geo. H. Coes.	25
Elsie Schottische.....	A. D. Grover.	25
Elmwood Waltz.....	Chas. Brinkman.	25
Early Bird Mazurka.....	E. M. Hall.	40
Excelsior Clog.....	Cobb.	25
Euchantress Waltz.....	Lansing.	30
Elite Waltz.....	C. G. Porter.	10
" " " Piano acc.....	"	20
Empress Waltz.....	Browne.	25
Edla Waltz.....	Geo. H. Coes.	25
Early Dawn Schottische.....	Browne.	40
Fisher's Hornpipe.....	Shattuck.	10
Fairy Bells Polka.....	E. M. Hall.	40
Fascination Clog.....	A. D. Grover.	25
Flying Yankee Galop.....	Lansing.	40
" " " Guitar acc.....	"	20
Forward March.....	E. N. Parlow.	25
Flower Queen.....	Lansing.	30
" " " Guitar acc.....	"	10
" " " Piano acc.....	"	20
Golden Rod Schottische.....	E. M. Hall.	30
Gondolier Waltzes.....	Lansing.	25

Glady's Schottische.....	E. M. Hall.	40
Golden Rain Schottische.....	Babb.	30
Glynn's Grand March.....	Thom. E. Glynn.	40
Gloriana Waltz.....	"	40
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Harold Polka.....	Grover.	25
Hall's Parade March.....	Lansing.	40
Harvard Clog Hornpipe.....	"	25
Hall's Blue Ribbon March.....	E. M. Hall.	40
Hall's Favorite Clog.....	"	25
Highland Clog.....	Connolly.	25
Invincible Guard March.....	Shattuck.	25
" " " Guitar acc.....	"	10
" " " Piano acc.....	"	20
In the Front Rank March.....	Chas. G. Porter.	25
In the Springtime. Song and Dance.....	Babb.	25
Ideal March.....	"	25
" " " Guitar acc.....	"	10
Ideen Waltz.....	Cobb.	25
Idlewood Polka.....	B. F. Russell.	25
In Old Madrid.....	Lansing.	25
Ideal Schottische.....	J. L. Gaillac.	25
Ionia Waltz.....	Lansing.	25
I'm Very Fond of Dancing.....	Coes.	25
Jollity Minor Jig.....	Grover.	25
Junia Schottische.....	Cobb.	25
June March.....	V. W. Smith.	30
" " " Piano acc.....	"	20
Jolly Undertaker. (Jig).....	Browne.	25
Kingston Reel.....	Connolly.	25
Longwood Waltzes.....	Lansing.	25
" " " Piano acc.....	"	25
L. B. G. Schottische.....	Shattuck.	10
L' Ingenue.....	Babb.	25
Longwood Clog.....	G. L. Keenan.	10
Lilla Waltz.....	E. M. Hall.	40
Little Coquette. New Skirt Dance.....	arr. Babb.	30
La Princesse Schottische.....	Browne.	25
Love's Happy Dream Waltz.....	"	25
Little Jewel Waltz.....	Chas. Brinkman.	25
Little Gem Schottische.....	Babb.	25
Love's Dreamland Waltz.....	Lansing.	25
Little Darling Mazurka.....	Browne.	40
Medley Waltzes.....	Lansing.	35
Monarch Reel.....	Shattuck.	25
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" " " Piano acc.....	"	35
March Militaire.....	"	40
Mayflower Schottische.....	Grover.	25
March "Skirmishers".....	Galeucia.	25
Medley Gavotte.....	Lansing.	25
Minnie's Polka Mazurka.....	Wm. Sullivan.	10
Meteor Galop.....	F. T. McGrath.	25
Monbar Polka.....	Cobb.	25
March Bostonia.....	Shattuck.	40
" " " Guitar acc.....	"	20
Mobile Buck.....	Lansing.	10
Mina Schottische.....	F. T. McGrath.	10
Medley Vaudeville.....	Lansing.	30
March Homeward.....	F. T. McGrath.	25
" " " Guitar acc.....	"	20
Moss Rose Waltz.....	T. A. Simpson.	25
Magnolia Mazurka.....	Glynn.	25
March of the Finest.....	Browne.	40
Mariposa Dance.....	Lansing.	40
Merry Momen't's Quadrille.....	Geo. Coes.	30
Nellie Gray. Variations.....	Lansing.	40
Nonabel Schottische.....	Clara G. Churchill.	30
National Cadet March.....	McGrath.	40
Norfolk Jig.....	Parker.	25
Our Club Galop.....	Grover.	35
On the Go Polka.....	Lansing.	25
Old Folks At Home. (Varied).....	"	35

Out On Parade March.....	Porter.	25
On the Mill Dam Galop.....	Babb.	35
" " " Guitar acc.....	"	15
" " " Piano acc.....	"	25
On the Road Galop.....	"	25
" " " Guitar acc.....	"	10
Old Plantation Jig.....	Cobb.	35
Onawanda Schottische.....	M. F. Atkins.	25
On the Levee and Zulu Jig.....	Browne.	25
Purling Brook Waltz.....	Shattuck.	25
" " " Guitar acc.....	"	20
Pearl Schottische.....	Grover.	25
Paragon Waltz.....	"	25
Portugese Polka.....	Geo. J. Lane.	10
Polka Mazourka.....	D. Brayton.	25
Peerless Guard's March.....	E. D. Goldby.	40
Pride of the South (Patrol).....	Lansing.	50
Passing Shadows Schottische.....	Shattuck.	25
Pedestal Clog.....	Babb.	25
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Puritan Jig.....	Cobb.	25
Pretty Little Blue Eyes Waltz.....	Glynn.	40
Poetry of Motion Waltz.....	Porter.	10
" " " Piano acc.....	"	25
Parker's Old Time Jig.....	Parker.	25
Queen of the Forest. S. & D. Schott.	Glynn.	40
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Queen City Clog.....	Connolly.	25
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Santiago.....	arr. Lansing.	35
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Swing Me Honey.....	Lansing.	30
Shadow Dance.....	E. N. Parlow.	25
Sappho Waltz.....	Leo Catlin.	10
Shepherd Boy.....	"	10
Strauss Polka.....	Elliot Grey.	25
" " " Guitar acc.....	"	10
Sounds from Africa.....	Glynn.	40
" " " Guitar acc.....	"	10
Sylvan Dell Schottische.....	Goldby.	30
Star of the East March.....	Lansing.	40
Southern Zephyr.....	Shattuck.	25
Sylph Schottische.....	"	25
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Talisman March.....	Elliot Gray.	25
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U and I Polka.....	Browne.	40
Virginia Rockaway.....	Lansing.	30
Vinnie Polka.....	F. O. Percival.	10
Vision of Love Waltz.....	Lansing.	35
" " " Piano acc.....	"	25
Wayward March.....	E. N. Parlow.	25
Williams' Schottische.....	Cobb.	25
" " " Piano acc.....	"	20
Whirlwind Galop.....	Grover.	25
Winnifred Alice Waltz.....	Parker.	25
Wilson Dance.....	V. W. Smith.	25
Young Banjoist.....	Leo Catlin.	10

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WALTZ SONG.

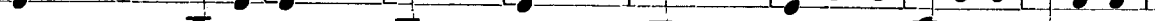
Words and Music by I. S. BROVINE.

Banjo. 

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a whole note chord of F#, C#, and G#. This is followed by a series of eighth notes, each accompanied by a whole note chord. The notes and their corresponding chords are: F# (F#C#G#), C# (F#C#G#), G# (F#C#G#), F# (F#C#G#), C# (F#C#G#), G# (F#C#G#), F# (F#C#G#), C# (F#C#G#), G# (F#C#G#), and F# (F#C#G#).

fair, Then my heart is oft-times sad, But I quickly re-press the tear, When I

4 Bar.



The piano accompaniment for the 4-bar phrase is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes, with some measures containing triplets. The accompaniment features a steady eighth-note bass line and chords in the right hand.

The image shows a musical score for the song "The Sail-Or-Lad". It consists of two staves. The top staff is the vocal melody, written in G major (one sharp) and 2/4 time. The lyrics are: "think of my sail - or lad, My love who'll soon be here. . . . here. . . .". The melody ends with a double bar line and the word "FINE." written above it. The bottom staff is the piano accompaniment, also in G major and 2/4 time. It features a simple harmonic pattern with chords and single notes, providing a rhythmic and harmonic foundation for the vocal line.

think of my sail - or lad, My love who'll soon be here. . . . here. . . .

FINE.

Tra la la, tra la la, 'Till my love comes to me, Tra la la, tra la la, From a-way o'er the sea, True and

[illegible]

Dolce.

p Sum - - - mer has passed, and the

har - - vest time has come a - gain; Hope will at last re -

ward me for my pain; Hop - - - ing for aye in my

lone - - ly hours has cheered my heart, For that bless - - ed day when

Rall.
we no more shall part. When Au - - tumn days have

ritard. *a tempo. cres.* *D.S. al Fine.*
come, . . . When Au - tumn days have come, . . . *f* Ah!

IN THE EYE THERE LIES THE HEART.

SONG.

ABT.

Arr. by R. D. CRANDALL.

Andante non troppo.

MANDOLIN.

GUITAR.

The musical score is arranged for Mandolin and Guitar. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Andante non troppo'. The score is divided into six systems, each with a Mandolin staff and a Guitar staff. The Mandolin part is written in a single melodic line, while the Guitar part is written in a single line with chords. The score includes various dynamic markings: *mf* (mezzo-forte), *p* (piano), *f* (forte), and *rall.* (rallentando). The piece concludes with a final cadence in the Mandolin staff.

LULLABY.

R. D. CRANDALL.

Andante.

MANDOLIN.

GUITAR.

p

f

pp

p

p

1st. 2nd.

FINE.

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FRANK ECKLAND.

Arr. by G. L. LANSING.

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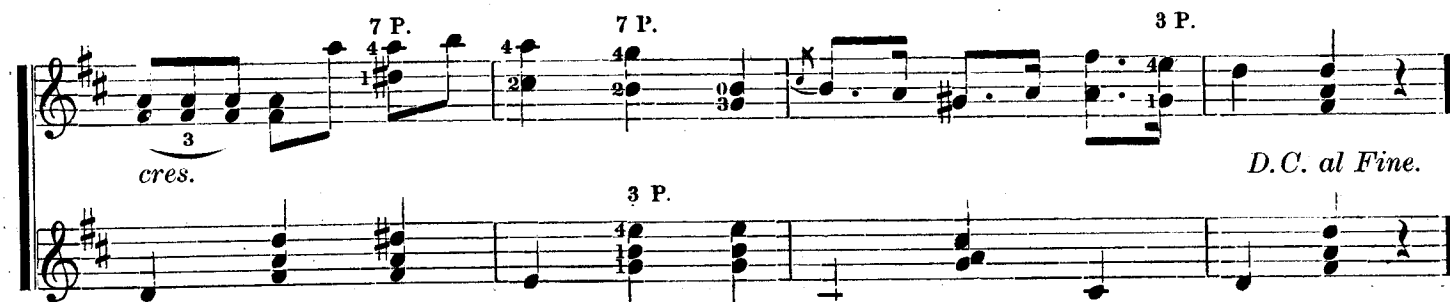
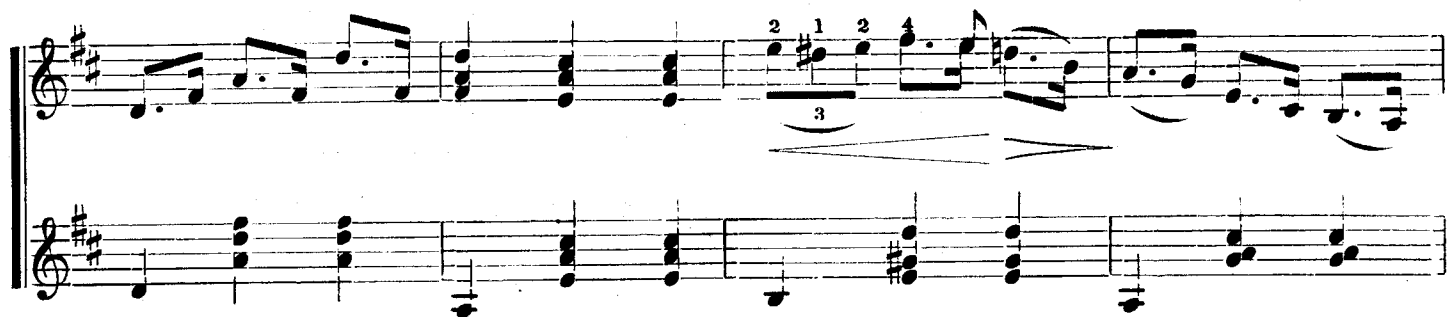
2nd BANJO.

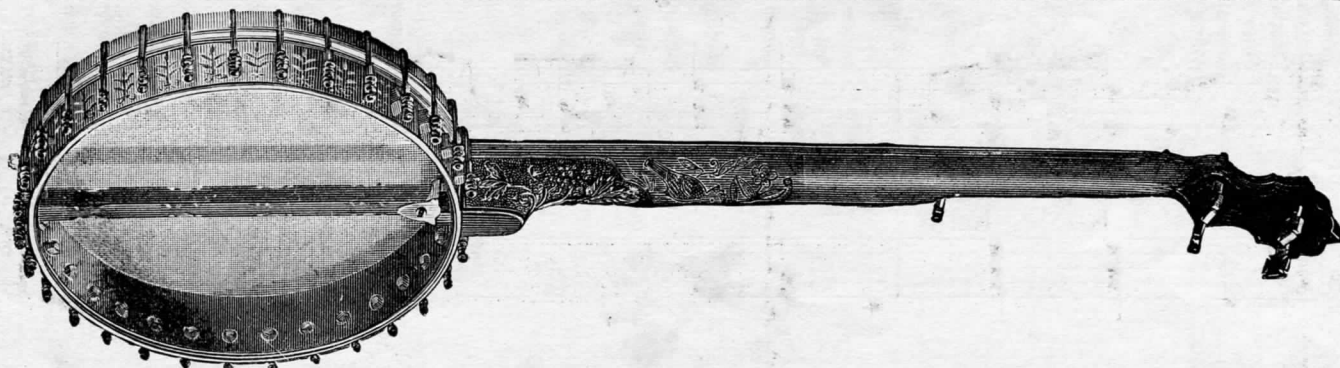
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rit. f accel. sf FINE.

f

3





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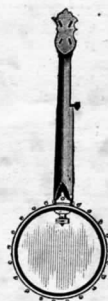
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